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Vol 2 no 9

CENTER OF VISION

COMMENCEMENT

1904

M·N·A·S·

ADVERTISEMENTS

The Bridge Teachers' Agency

C. A. SCOTT & CO., Proprietors

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J. W. ANTHONY, 1907

WOULD YOU?

Seniors intending to teach should register at once with

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Call or write. Places for next year are now open.

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Call or write for information before July 1.

Huntington Chambers - - 30 Huntington Avenue, Boston

The Somerville Journal Press prints this magazine and will print it next year.

Center of Vision.

VOL. II. BOSTON, MASSACHUSETTS, JUNE, 1904. No. 9.

The CENTER OF VISION is published by the pupils of the Massachusetts Normal Art School, on the third Saturday of every month during the school year, and only important news matter can be received after the 10th of the month. Matter for insertion may be left with any of the editorial staff, or mailed to the editor at the Normal Art School. In contributing, write on one side of the paper only, and sign full name (this is for reference only).

Communications should be addressed, according to their nature, to the editor, business manager, or exchange editor.

Manuscript must be accompanied by necessary postage to insure its return.

Terms, 75 cents per year.

Single copies 10 cents.

SOMERVILLE JOURNAL PRINT.

Editor

FRANK M. GRACEY

Associate Editor

RUTHELLA L. J. SPRAGUE

Exchange Editor

ETTA M. GRAVES

Business Manager

FREDERICK W. RIED

Art Editor

LAURA M. MARCEAU

Treasurer

ERNEST W. WATSON

Staff Artist

JEAN D. KIMBER

Graduation, vacation, relaxation,—all these belong to this beautiful month of roses. The first comes to our Seniors, the second to all, and the last more especially to the CENTER OF VISION staff.

We have worked for nine months on this paper, and now, as we lay down our pens, we feel that we have accomplished something that should make it a privilege, in the future, for students to be connected with our school paper.

Since April, 1903, when fifty bundles of seven blue-printed pages, fastened together by staples, were issued at a total cost of fifty-eight

cents for the issue, the paper has rapidly grown, until now, in its twelfth month of age, five hundred copies of forty pages each, with many cuts and half-tones, is issued at a cost of about $75, and goes to every part of our country from Porto Rico to California.

We have enjoyed working for the paper, and the useful experience we have gained, and feel that our time has not been wasted.

In our struggle to obtain a firm footing in the school and a right to existence, we are extremely grateful for the help rendered by teachers and pupils, and more especially to Mr. Bartlett, Mr. Jepson, Mr. George, Mr. Andrew, Miss Bailey, and Miss Hathaway, who, by their aid and encouragement, have greatly contributed to the progress of the paper.

And now we say good-by. We leave the continuance of the CENTER OF VISION in good hands, and feel confident that, with your hearty support, it will advance more in the coming year than it has in the past, and will always continue to stand for that which is best in the school life.

Mounted photos of the Senior class may be obtained from Miss Lancaster, of Class B, who took the picture we reproduce this month.

We have always made it a rule, and we trust our successor will do the same, that no work shall be done for the CENTER OF VISION to the neglect of school work. We believe that the loyal student can find time for both.

Those who desire bound volumes of Vol. 2 of the CENTER OF VISION may obtain them by ordering from the managers before June 10. The price will be $1.25, or if you have the complete file of nine numbers in good condition we will have them bound for 50 cents. Only the number ordered will be bound.

At the last meeting of the staff, the following were elected to bear the responsibilities of editing the CENTER OF VISION next year: Editor-in-chief, Frederick W. Ried; associate editors, Laura M. Marceau, Edward E. Hogeboom; exchange editor, Frank M. Gracey; art editor, Etta M. Graves; staff artist, M. Rosamond Coolidge; business manager, Willis E. Higgins; assistant manager, Charles H. Richert; subscription editors, Edith L. Coggeshall, Lucy Choate Pew. We feel sure that the paper is safe in such hands. Now give them your hearty support.

How our hearts would rejoice should the State Board of Education consider favorably the following suggestions:—

1. That the privilege of conferring the degree of Master of Arts be returned to our school.

(a) It would encourage our students to increased studiousness.

(b) It would add a dignity and honor to graduation from this school, more than is now felt by either the students or the general public.

(c) It would place us more definitely among the lists of colleges, where we rightly belong.

2. That state scholarships be established for the benefit of our schools, providing:—

A. A fund for the aid of needy students.

(a) Many of our students, in addition to their school work, are obliged to earn their living expenses. This would enable them to give their whole attention to their studies.

B. A fund open to yearly competition enabling the undergraduate who wins it to continue his studies abroad after graduation.

(a) It would add a stimulus to good work.

(b) It would provide the state with teachers of greater ability.

(c) It would add greatly to the prestige of the school.

3. That the state purchase the building about to be vacated by the Museum of Fine Arts, and remove the Normal Art School to it.

(a) It would provide more room for our school, which has already outgrown its present building. We cannot increase the size of this building, except by purchasing those adjacent, a very unsatisfactory and costly method.

(b) It would give us a building much better fitted by light, space, air, appearance, and location to our needs.

(c) It would save the most beautiful spot in Boston, Copley square, from being ruined in appearance by the tearing down of the city's most beautiful building.

Following is an estimate of the expenses of life at this school:—

	Highest.	Lowest.
Room rent	$90.00	$20.00
Board	210.00	100.00
Materials	35.00	9.50
Incidental necessary expenses	48.50	18.00
	$383.50	$147.50

The chief items of the latter are fees, fares, clothing, medicine, laundry, barber, and last, but not least, subscriptions to the CENTER OF VISION.

Various methods of economy are given. Some board themselves picnic style, make their own clothes, do their own washing, shave themselves, and walk to save fares. Many live at home. Their chief expenses are car fares, from $20 to $120, making their totals $47 to $203.50.

Many earn money during the school year to pay their expenses. The methods reported are: Ushering at a theatre, waiting at a restaurant, serving at a club, painting portraits, posters, and scenery, teaching drawing, painting, perspective, music, and languages, designing oil cloths and wall paper, illustrating, reading, singing, and playing at entertainments, canvassing, etc., etc.

During the summer vacation most of the pupils earn their expenses for the coming year. There are street car conductors, brakemen on railroads, bell boys and waiters at summer hotels at beach and mountain, grocery clerks, bookkeepers, draughtsmen, machinist's helpers, factory hands, book agents, rod-men, stenographers, public entertainers, etc.

We are none of us very affluent. If we were, we probably should not have sought a school where tuition is so low. But, on the whole, we are happy and enjoy life, for "it is good just to be alive," with the future before us to be what we make it.

What the Editor Has to Do

What the editor doesn't have to do would be an easier subject to write upon. He has every department to oversee and much of the work belonging to it to do, as well as the work that is peculiarly his own.

There are, of course, the editorials to write. A page and a quarter must be filled each month with something bearing on the principal interests of the school for that month. Suppose the month has been unproductive of principal interests, what then? They must be invented, that's all.

Then all the class notes must be read, rearranged, the best ones selected for publication, several short ones written to fill up space, and offended class editors consoled because all of theirs did not go in.

The rejecting of manuscripts and drawings, and diplomatically appeasing the indignant authors and artists, is not the lightest of the editor's tasks.

A careful perusal of everything submitted, from a poem on the "beautious dandelion" to a serial love story, is necessary. Those selected for use must have the words counted and be assigned space in the "dummy" accordingly.

The drawings chosen must be taken to the engravers, photographs

ast be secured of this or that, and the cuts, when finished, together with the "matter," must be carried to the printer. There they will be set up on the linotype machine, proofs taken, which must be read and corrected, and then comes the ordeal of "making up." The editor must stand over a typesetter while one page after another is arranged in type. "This page is five lines too long," says the typesetter. Then there is a hasty glance over the proof, and the editor directs, "Take out the three lines beginning, 'The school has, etc.,' and the last two in the next paragraph." "This page is nine lines short." "Very well, I'll write nine lines now," and then follows the brain-racking process of writing just nine lines, amid the rattle of machinery and the confusion of workmen. Another page too short may be filled up by something transferred from a page too long, or if nothing else can be done, a few paragraphs must be re-written to fill the right space, and so it goes.

The colors for the cover must be chosen, and the agreement on the number of copies, date of delivery, etc., made at the office.

On the morning of issue the papers must be counted out to the class editors and put on sale. Accurate accounts must be kept, and clamoring subscribers waited on.

Up to a few months ago, the editor has been obliged to perform all the duties of business manager, as well as his own. This has been especially hard, considering that the paper has had to be established, not merely carried on.

To tell of all the things the editor has to do would take too much space, as well as too much time. He has the complete responsibility of it all, and there is hardly an hour he is awake but that he is planning or working on it. Even when asleep, he dreams of "what we shall have in the next issue."

This account may seem somewhat exaggerated, but really, when this is all done in addition to school, home, and other duties, it is certainly "hard work for small pay," and one year of it is enough to expect from any one.

The Associate Editor

Although the work of the associate editor is not quite so strenuous as that of the editor, still it is important. She is an adviser to the editor, reads and gives an opinion on manuscript submitted, aids him in worrying over the shortage of contributions, and stands ready to render any help for which she may be called upon, from taking the place of some member of the staff who is ill to looking up alumni addresses. The installation of an alumni editor will greatly lessen this part of her duties.

The Duties of an Exchange Editor

"Oh! just read over a pile of papers from different schools, say something good or adverse on each one, and mail about fifty copies of the CENTER OF VISION each month. That's all!"

So you assume the duties of exchange editor, but with doubt in your heart of the assured ease of the position.

First, a list of schools having papers must be made. And you wish you had studied geography more exhaustively, and read the directories of every city in the United States.

But kind fortune sends you a friend in need,—an exchange editor of bygone years, who has laid down her honors at the feet of fame, and discharged her duties faithfully. She has kept a long list of schools and their papers. And now you have fairly begun your duties.

Willingly you accept service offered in mailing the first "sample copies." Envelopes are cut by the dozens, papers folded till our arms ache in all the muscles, whose names we later learned.

The pile grows higher and higher, and your assistant disappears from sight behind it. And still it grows. Oh, why did any one ever print such an endless number of addresses? So many alumni all of one school! You have heard of writer's cramp, and you feel that you know something about it.

So many stamps to be put on! You envy for a time the "tongueless lioness."

But everything has an end, and the first month's duties were discharged. Then you watch the mails for some return. Finally comes a solitary exchange. But you greet it with the joy of a newly-found friend, and peruse every word eagerly. Then another comes, until you actually have four to comment upon!

You carefully choose your adjectives of approval, and sugar-coat your pills—that is, at first. For you know the paper is young, and yourself very inexperienced.

You ask for more exchanges the first few numbers. But then you become wise and stop. For you have more to read over carefully than you can give time to, or space to comment upon.

And how is the exchange editor paid for these duties? Why, this is the specie: "What's the use of an exchange column, anyway? It is the driest part of the paper. Nobody cares to read it. It would be lots better to use the space for a good story!"

So the editor must hide all personal affront, and stand up bravely to defend the office. Show how the paper is improved by seeing good ex-

changes, and can profit by just criticisms received. The enemy may be silenced for a while, yet not convinced. And the editor toils on.

The exchanges increase in number, and approach half a hundred. But why doesn't somebody in the school read them? Notices are posted, inducements offered, and the exchanges left in plain sight.

But interest soon begins to awake, and a few exchanges of special schools are asked for. The editor is rejoiced!

But soon the demand for fun found therein becomes so great that the editor must beseech students not to read them except during recesses, according to rule.

So the exchange editor labors on, giving and receiving criticisms. But when the end of the year comes, do you wonder that she refuses to accept another term of office?

Echoes from the Business Manager

What a business manager has to do would make the average student scratch his head and think thrice before attempting. But what he has had to do since being on the CENTER OF VISION would make one's hair turn gray. Besides digesting those ever-juicy French roasts served up a la Major, he has had to be called all kinds of names from those shrewd Scrooge-like monsters who infest our cities under the guise of business men.

As an example, here is a snappy Monday morning conversation destined to give the business manager renewed vigor:—

"Ha! Yes, boy, show him in. Advertising, did you say? The CENTER OF VISION? Never heard of it. Queer name. You see, our firm supports gladly city charities, but we cannot support those run by schools. Good-by."

Answer: !!!!!!!!—!!!!!!!!

Well, patience is a virtue all right, all right. Besides the thousand and one things I've been up against, here are a few more: Writing notes, stories, news, etc.; chasing up designs; printing notices; shoveling coal; nursing wounded feelings; trying to convince the office boy that he wasn't manager of the Somerville Journal Press. Oh, my lands! Well, good-by till next year. Good luck to next year's manager. I pity him. He has my heartfelt sympathy.

Frederick W. Ried.

The Treasurer

Keeping a strict account of every cent received and every cent expended is no small job, as the treasurer has found to his sorrow. Although we have handled but about four hundred dollars this year, there is a large field for mistakes, and frequent balancing of books is necessary.

On the days of issue the class editors receive twenty-five copies apiece, which they must return in four days in dimes or unsold copies. These reports, added to the number of advertisers' copies, subscribers' copies, exchanges, copies sold over the counter, and those not given out, should equal the number originally issued. Sad to say, they often do not, and then there is little that can be done but to sigh and give it up.

Then the treasurer has to see that every subscriber, mail or call, receives his copy, and that each advertiser has a correct bill enclosed in his copy.

The treasurer's work is not hard, but requires accuracy and an instinct for businesslike system.

The Staff Artist

As the staff artist was informed when she accepted her position, the duties of the office are these: She must be responsible for a cover design each month; either she must persuade some one to design one, or she must do it herself. She must do or provide such interior decorations and illustrations as may be needed. She must select the colors in which the cover is to appear, and must submit everything intended to be used to the faculty committee for criticism and approval. In short, she has the complete responsibility for the artistic appearance of the paper.

Like many other members of the staff, she has this year been called upon to do many things not included in this list, and, like the others, feels a satisfaction in being able to vacate her office at such a prosperous time to another who will continue to advance that department of the paper which means more than any other to the pupils of an art school.

The Duties of a Class Editor

The first thing necessary is to "know all that's going on." So it is wise to know your classmates. If one stays off in a corner all the time, alone, the chances are that the news will never come to you, beckon, and say, "Puss! Puss!" But don't "try to be popular." When one has

that aim, it is apt to stand out like the board of health's red placards, and keep people away in fear. (You know why.)

A class editor must remember dates, and surely send in the "news" on time. This necessitates some writing, erasing, and hunts in the dictionary for illusive words. When the vowels bother you in spelling, make them all alike, because the proof-reader will know which letter is right, and so save you much trouble.

Another important duty is to sell your papers. Calling "CENTER OF VISION! Just out to-day!" is good exercise. Only call in a loud voice, and keep at it. Then your classmates will wish to silence you, and so buy you out. (If they do this early enough, then try to sell a second lot of papers.) Of course, it is your duty to sell as many copies as possible.

Be businesslike and accurate in your accounts. But also use discrimination, and "trust" now and then for a day or two. One must have noon luncheons and car fares, as well as good literature; so the dimes disappear mysteriously. A notebook and pencil are necessary on "just out" days. (But not for locker numbers, however!)

Of course, people will find fault with you, no matter how conscientious and faithful you are. That is human nature, and so to be endured with cheerfulness. One must be energetic, however, use common sense, and practice the Golden Rule.

On the whole, it is an honor to be elected a class editor. It shows that your class and the staff have confidence in you, and believe that you have the ability to serve in that capacity. Faithfulness in these little things prepare us for the big things. So let us take courage and remember that these little things make up all the big things in life.

"Minnehaha."

The Art Editor

Upon first thought, it seemed as though any attempt to write concerning the art news page would be making "much ado about nothing," for, as may readily be seen from the monthly reports, the art editor's duties have been far from arduous. In its present state of development, the office confers an agreeable title, entails little labor, and is attended by no anxieties. The editor-in-chief needs have a staunch heart, he is held responsible for everything, shouldering blame and praise alike; the business manager must steer clear of financial difficulties; the exchange editor is required to review the exchanges, and be prepared to pass judgment; the class editors, poor souls, know little peace of mind, in turn wheedling, flattering, threatening, imploring, in order to secure the necessary amount of class notes; but the art editor's work was a leisurely

gathering of such art news as came under her eye during the month. Indeed, it became not so much a question of compilation as of elimination, for many art events of interest occur in a month, and one page is very little to devote to them. I earnestly hope that next year's art editor will insist on more space.

I feel that the notes should be presented to the reader in a more orderly fashion. There should be a classification. Firstly, a distinction made between art movements abroad and those of America, between this country as a whole and the state, and finally a large centering of interest on Boston. Secondly, more space would admit, too, of a few passing remarks, comments, criticisms; there is no room for that now. The art news section would then require more thought, and in due proportion become more useful. It has been, thus far, a collection of jerky notices of exhibitions to be held, names of artists, works completed, etc., and has been of little real value.

An agreeable feature of the department would be a few reproductions of paintings each month. This would involve considerable trouble and expense, but it is to be hoped that, with an ever increasing number to support the paper, it will be made possible, as time goes on, to have more and more pictures. Are they not what one would look for in an art school magazine?

Then, too, it would not seem amiss to reserve a small space for notices of art books and magazines. Following some such systematic and more extensive plan would require more work on the part of the editor in charge; if too much, more than one might be appointed.

The CENTER OF VISION has been repeatedly pointed out to us as a "students'" paper. The students then should see that a high standard is maintained. Not a few should bear the brunt of the burden, but each and every one should help. We are confident that the paper will make steady progress in the future, as it has in the past.

"Delightful task! to rear the tender thought,
To teach the young idea how to shoot."

—Public School Class.

"Mocking the air with colors."—Miss Gage.

"Assist me, some extemporal god of rhyme, for I am sure I shall turn sonnet. Devise, wit; write, pen; for I am for whole volumes in folio."—CENTER OF VISION poets.

"For my voice I hath lost it."—Miss Hathaway.

"That book in many's eyes."—CENTER OF VISION.

"A lion (Lyon) among ladies."—In Class A.

Laura Marie Marceau.

"You must look at pictures studiously, earnestly, honestly. It will take years before you come to a full appreciation of art, but when at last you have it, you will be possessed of one of the purest, loftiest, and most ennobling pleasures that the civilized world can offer you."—John C. Van Dyke.

The lace exhibition at the Museum of Fine Arts has been removed. In its stead, a general collection of textiles was established. Most have been seen before. Important acquisitions were the Turkish prayer rugs lent by Theodore M. Davis at Newport, and a rare Persian rug of the fifteenth century, loaned by Dikran Kalekian, of New York. Also Sicilian brocades, gift of Denman W. Ross, Venetian velvets purchased from the James fund, and numerous other fabrics.

At both the Doll and Richards gallery and the Williams and Everett gallery, summer exhibitions will be opened shortly.

Two large wall paintings for the governor's room in the Minnesota capital have been assigned to F. D. Millet and Douglas Volk. Mr. Millet will paint the subject of the treaty of Traverse des Sioux. Mr. Volk has for his theme Father Hennequin discovering the Falls of St. Anthony.

The Fine Arts Museum has just acquired a new painting by private sale, "Portrait of a Friar," by El Greco.

Speaking of the fine arts and architectural departments of Harvard and the Massachusetts Institute of Technology, the American Architect believes that the two institutions should be brought together, "not so much for the sake of economic as of professional gain."

"He hath an excellent good name."—Hogeboom.

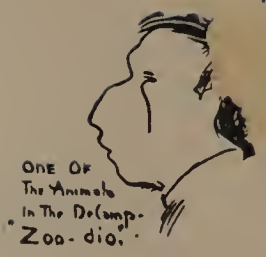
"As thin of substance as the air."—Fox.

"My salad days, when I was green."—First month of Class A.

Gleanings

From the Caricature Show

In our zoo behind bars of iron,
Stands a beast by the name of Lyon;
With a winning smile,
He paints the while,
This wonderful creature named Lyon.



This queer-looking chap that you see
With "old Beaux Arts" can never agree;
From his speech, clothes, and air,
And the cut of his hair,
You'd think he'd just come from Paree.

There is a young woman whose name
Is known in the annals of fame,
For the size of her jaw
Would inspire with awe,
And her talk is as big as the same.

And now we behold "Major's Pet"—
The reason is not hard to get—
For he knows how to work,
But if he does shirk,
He's a jolly good fellow, you bet.

This is the picture of Van Dyke Brown,
A portrait painter of renown;
With gathered brow,
He shows them how
To put the likeness down.

There is a young student so tall,
He measures as high as a wall;
To go through the door,
With his feet on the floor,
On his hands and his knees he must crawl.

Again the "Chief Kicker" in sight,
But the poet now kicks with great
might,
For this popular Fritz
Is a tax on her wits,
And alas! She knows nothing to write.

This is a queer maiden named Sprague,
Whose pardon we really must beg,
For she likes to be odd,
Just to see people nod,
So about her we truly are vague.

This gay little girl called Marceau
Seems always to be on the go;
She is known by her hair,
Which tickles the air,
For fully a fathom or so.

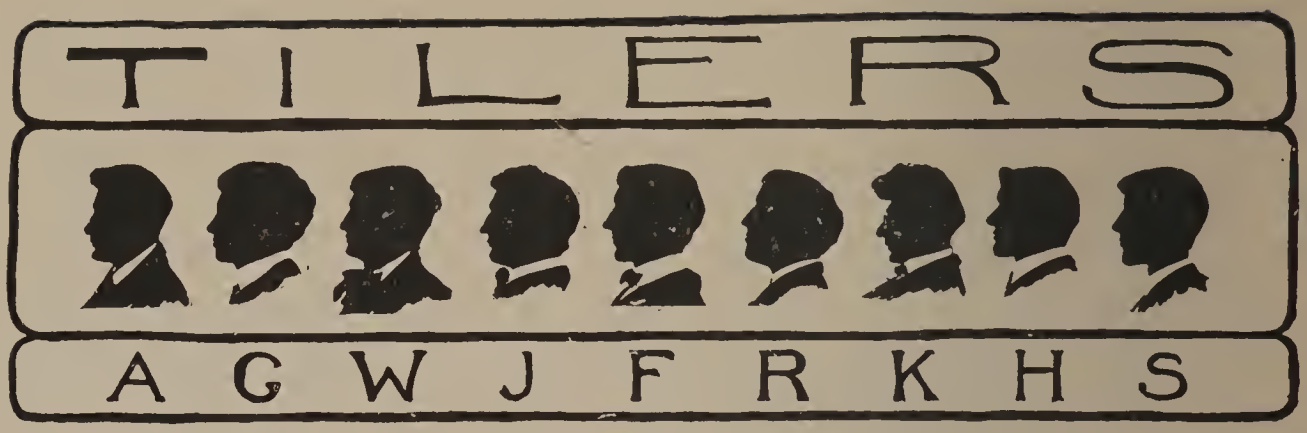
This is the "Exchange Ed" so true—
Without her we never could do,
For she sticks to her work,
And was ne'er known to shirk,
But is honest and loyal all through.

There is a grave man in class "C,"
Who draws every line solidly.
If he then wants some dots,
He erases white spots,
With a nonchalance wondrous to see.

There is a young girl from the West,
Who to sing has oft tried her best,
But her neck is so long,
That she loses the song
Ere it travels half way from her chest.

There is a young man near the throne,
Whose good nature is everywhere
known;
But alas! if we're missed,
He appears with a list,
And insists that our reasons be shown.

There is a tall fellow with curls,
Whose profile's admired by the girls,
They call him "Greek god,"
And when he doth nod,
It sets their hearts beating in whirls.



The Tilers was the first club to be organized in the class of 1906. The first meeting was held in the old locker-room, its promoter and spokesman being Frank Allen. The sign of this illustrious club is a red T, which for some time was worn on the left sleeve of the studio coats, but, owing to the covetous nature of several of the girls, it was found necessary to keep them from grasping hands. The object of the club is to promote the artistic and social welfare of its members. Originating with Frank Allen, Ernest Watson, and Frank Gracey, the first to be initiated were C. E. Johnson and R. B. Farnum. They were soon followed by Charles Knapp, Walter Stiles, Willis Hatch, and Fred Ritchie. The last four, after having gracefully ridden the goat at the school building, were publicly initiated, as can be testified by members of the class. Although the anticipations of the club have not been fully realized, it is hoped in the near future that something worthy of its members may be accomplished.

The M. N. A. S. Glee Club, formed last fall to fill a long-felt want, was founded on an enthusiasm which has not waned. By faithful rehearsing under an able director, Mr. James W. Calderwood, and hard-working leaders, Mr. Baker and Mr. Klar, the club has prepared for three public appearances, which were in every way complete successes. The fellows in this school have good voices, and only need a little training. We hope that next year the club will be continued with even greater prosperity. The members announced on the programme of the Glee Club concert were:—

S. B. Baker, Jr., president and manager; Walter H. Klar, vice-president; Griswold Tyng, secretary and treasurer; C. Edwin Johnson, librarian. First tenors, S. B. Baker, Jr., A. Harold Emily, Frank Halstead, William A. Price; second tenors, Royal B. Farnum, Frank M. Gracey, William B. Hezleton, C. Edwin Johnson, Charles R. Mabie, Roland S. Stebbins, Griswold Tyng; first basses, James K. Bonner, Edward A. Fox, Walter H. Klar, Joseph Kolsky, Frederic W. Ried, Walter

N. Stiles; second basses, Frederic V. Cann, Frederic G. Elton, Edward E. Hogeboom, Anthony B. Reese.

During the first term of the school year, there was organized in the Freshman class a jolly club of eight girls, who are known as the "Octo Phi's," otherwise heard of as the "red cross or circle affair of the third floor." It is the only sorority which boasts a pin. Come to, other clubs, and show your colors! "All nature wears an universal grin." Soda we.

These notorieties are: Florence Bulfinch, Louise Bates, Helen Morton, May Boorom, Clara Currier, Nellie Bemis, Helen Starkey, and Pearl Dunbar.

L. G.

The L. G.'s have the smallest membership of any club in the school, only three, but nevertheless a more energetic club would be hard to find. Founded merely for the purpose of perpetuating a friendship formed in Class A, this club of 1906 has done much to prevent their schoolmates lapsing into inertness. They have a secret, and, despite the proverb concerning women and secrets, have managed to keep it.

Z

At the beginning of the school year, seven girls of the class of 1907 formed themselves into a "frat" for the general purpose of greater sociability. Although the strain of school work has caused an interruption to its social life, the friendships thus formed still exist, and the "frat" is still on the list of school clubs as the Z's, or the "White Zuzus."

Let us have more clubs, that is, beneficial ones; for instance, a sketch club, a girls' glee club, a camera club, an orchestra, or one of some other good object.

NO WONDER.

Reggie—O deah, what's that, Cholly?
Cholly—That's a blot the artist made when he got mad and threw his pen at us.

DISCOVERED

She: "What does this mean, sir?"
He: "Never you mind, Mrs. Outline, I can see through you."
She: "You wretch, you've been out with a black and white artist and you're full!"

THE PEASANTS AND THE PERSPECTIVE.

"My goodness, Maria, see how small the street is at t'other end! We'll never get the cart through there."—La Caricature.

Photo by Catherine Lancaster, '05.

Courtesy of Miss Bailey.

Photo by George Jepson.

The Staff

At last you get a chance to see how the people who make this paper look, if you didn't know before.

You see that dignified looking young man on the right, with a ledger in his hand and a far-away look in his eye? Well, he is not the editor; it's worse than that, he is the treasurer, that's why he looks so serious. He is wondering what money looks like.

On the opposite side of the table is our staff artist, hard at work on a cover design. She is trying to think if that figure she is drawing is quite in harmony with Mr. Munsell's anatomy instruction. The art editor is overseeing the job from her superior height, and trying to keep from fidgeting.

That curly-headed chap behind the table is the editor. He has just discovered an ad. that needs looking up, and is calling the attention of the business manager to it. Behind him the associate editor stands ready to offer her advice about it, and next to her the exchange editor has buried herself in a Western high school paper, and for the time is oblivious to the world.

Ranged in front are four of the class editors: Mr. Allen, '06, absorbed in re-reading some of his old class notes, and marveling how he ever concocted them; Miss Coolidge, '05, and Miss Rogers, '06, waiting expectantly for the camera man to get ready; and Miss Pew, '07, with gaze dreamily wandering in distant perspective.

Before her rests a vacant chair, which represents the folks not there: Miss Lyon, of the Freshman page, Miss Cameron, '04, Miss Gage.

Just at this moment the camera man, despairing of getting a better pose, took advantage of the comparative calm and snapped the picture, so here we have the happy family, who for nine months have worked to make this paper acceptable to you, and who now step out to make room for another staff, who shall carry on the work which they began.

Staffs may come and staffs may go, but (let us hope) the CENTER OF VISION goes on forever.

The Story of an Aspiration

Once upon a time there was a Young Man who cherished a Noble Aspiration to become a Painter.

He desired to attend the Museum School, but as the income of his Father was fifteen dollars a week, it was decided that he would receive more Practical Instruction at the Massachusetts Normal Art School.

One bright day in September, therefore, he placed his Derby Hat upon his closely-shorn Head, and, seizing a Pencil and two Erasers, made his way to the corner of Newbury and Exeter streets. Here he suc-

ceeded in passing the entrance examinations, and in due time was installed as a pupil in Class A.

After wrestling for many weeks with Boxes and Models in Outline, he was at length promoted to the use of Charcoal.

He conceived the Idea that if he passed the Charcoal over his paper a Certain Number of Times, the Drawing would "Come," and, cheered by this conviction, he scratched away industriously while engaged in animated conversation with his Neighbors.

He had not been long in the School before he realized that Class B was the ONLY CLASS, and his Noble Soul yearned for a Certain Studio where the Youths poured forth their Enthusiasm in Melodious Lays. Bright Visions of this Future State stimulated him to pass the Charcoal over his paper with even greater rapidity, until, at the close of the School Year, he was rewarded by a lusty row of P's upon the Bulletin.

The Second Year came, and the Young Man found himself in the coveted Studio, surrounded by a truly artistic atmosphere (owing to the turpentine).

He now allowed his hair to grow, and purchased a Broad-Brimmed Hat, also a Long Linen Duster, which, though as spotless as the Shield of a Maiden Knight, was destined to become Blazoned with many Mystic Devices.

He now devoted his time, when not engaged in procuring materials from his Lockers or Water from the Sink, to the arrangement of Spots of Value, vaguely hoping that some day a Spot might happen to alight in the Right Place.

One Day his Father called at the School and obtained an Interview with the Principal.

The next morning the Young Man was seen, clad in Overalls and Jumper, seated upon a ladder swinging from the eaves of a five-story Apartment House.

Thus was realized his Lofty Aspiration to become a Painter.

Exchanges

Now, at the close of the school year, we look back upon all it has brought us. We remember with pleasure the many exchange friends we have met, and are grateful for helpful suggestions and intercourse. We are glad to look back upon our first year. It has been filled with experience—which has been a helpful, if at times a hard, teacher.

And now, as vacation is soon to bid us lay aside our duties, we hope that in the changing hands we may not lose sight of our old friends, and meet as pleasant new ones.

In exchanging news, we feel that we have been enabled to visit many cities in our country, and been able to send home news to one in our foreign possessions.

We have joined in the military manoeuvres of the Skirmisher in distant San Mateo, Cal., enjoyed the artistic covers of the Student, Bridgeport, Conn., entered into the life of historic Concord by listening to its Voice, and, coming nearer home, tried to profit by the example of the Somerville Radiator, the Jabberwock and Distaff of our neighbors, the Girls' English and Latin Schools, and of the joint publication of the Cambridge High and Latin.

Many have afforded us good laughs in witty sayings, chief among these being the Beacon, Chelsea, and the Stator, Corning, N. Y.

Some have departed from the more generally used high school size, and succeeded in keeping a readable and attractive publication. This is specially true of the Classicum, Ogden, Utah, and the Usonian, Malden, Mass.

A few have come faithfully every month, and we look forward to them and enjoy them. Among our oldest friends are the Register, Rindge Manual Training School, Cambridge, the Record, English High, Boston, the Drury Academe, North Adams, and the Melrose High School Life.

Olive Gage. **1904.** Belle Cameron.

Miss Chamberlin is to give the class essay, and Miss Olson has been elected valedictorian.

The class banquet is to be held at the Westminster the evening before the graduation. On this occasion the class history, ode, and prophecies will be read. We greatly regret that we cannot publish them. Let us hope the photograph will not look as warm as it felt.

The shyness of the young men in the graduating class was much remarked when we gathered in the lecture hall to have our faces reproduced.

Miss Cameron has been elected class historian in place of Miss Grosvenor, who resigned.

"Double, double! Toil and trouble!
Fire burn, and caldron bubble."
Sulphur! Clouds!

We heard some students remark on the fatness of Mr. Anderson's frog's legs.

Our Gracious Granbury has lately omitted his daily visits to the earthy regions below. Wonder why.

One young lady says she is going to sue one of the students for breach of promise. And a second is going to do likewise. So then there will be a pair (!).

There is a young lady named Gage,
In the Public School Class she's the rage;
She's the envy of many,
Though she's not un-Cann-y,
But we can't put the "Babe" in a cage.

Laura Marceau. **1905.** Rosamond Coolidge.

Work with frank vision.

Don't leave the air out of a picture.

I had a student do a hundred and fifty positions of one cast, and after that he could draw anything I put before him. (Talk about the patience of Job!)

Get the apparition of the whole.

Don't try to paint, learn to see. (Quoted.)

"When you see a stylishly-dressed woman going down the street, what do you see? The color of her dress?"

Class—"Yes."

"Then you don't see it rightly. You should see everything around her."

Match ribbons.

Drawing depends more on the manner of seeing than on anything else.

Feel for the relation of the parts of a head. Lightly trace your pencil over your mental image on the paper, and say, "The eyes are here, the nose here, the mouth here," etc. That's drawing!

Keep the drawing a unit at every stage, so that if you had to stop at any time, it would be "finished" for that stage of development.

Let it grow gradually. It's more fun that way. Don't try to make it.

Study the old masters. Make a collection of Perry pictures, or anything good that you find.

"The sweetest lady that ever I looked upon."—Jeannette Dawson.

"I know you have a gentle, noble temper,
A soul as even as a calm." —Mr. Munsell.

"She taketh most delight in music instruments and painting."—Rosamond Coolidge.

"Be cheerful."—Sunny Jim.

"Endure the toothache patiently."—Helen Pond.

"Dost thou love pictures?"

"So wise, so young, they say, do never live long."—Elizabeth Allen.

"It is a familiar beast."—Lyon.

"If you have tears, prepare to shed them now."—At the grave of the "Baritone Cat."

"Look here, upon this picture."—Criticisms.

"More matter, with less art."—Lecture notebooks.

Anne Rogers. **1906.** Frank Allen.

Miss Heyman—"Mr. Major, have you any little animal in here?"

Mr. Major—"I have had no animal in my studio for some time."

This is our last issue of the year, and the "weary scribes" now hand their pens to next year's staff. The scribes are not the only weary ones on the paper either, for the athletic class editors have had their share of work in selling the papers to anything but enthusiastic purchasers.

Our summer exodus has begun. Let's see; e-x, ex, to go away; od, or owed, explains itself, as does us (we all know him). Reading between the letters we get, "Leaving to collect what the world owes us," which is precisely the thing a M. N. A. S. student does at this time of the year.

If you wish to hold a "secret meeting," be sure there is no window on the landing above.

Fishing is good here. Miss Hathaway has "caught" many slippery fellows unawares.

Be considerate. Don't give a five-dollar bill—more or less—to be changed at the crowded lunch counter.

"Cheer up!" There is a good time coming.

It has been said by one of our enterprising young students that a free admittance to the circus can be obtained by stating that you have come to sketch the animals.

"Let us not burden our remembrance with a heaviness that's gone." —Exams.

"What a piece of work is man!"

"Lay aside life-harming heaviness, and entertain a cheerful disposition."—Kittie White.

"What stature is she of?"—Miss Bartlett.

"And to be boy eternal."—"Frankie."

"A thing devised by the enemy."—Ship draughting.

"Good luck lies in odd numbers."—"Tilers."

"Hence, horrible shadow, unreal mockery."—B Perspective.

"He hath a stern look, but a gentle heart."—Mr. Bartlett.

"Some of us will smart for it."—Applying these quotations.

"First bringer of unwelcome news."—Nelson.

"Silence that dreadful bell."—Close of recess.

"Farewell, the tranquil mind."

"For courage mounteth with occasion."—Exam.

Lucy Choate Pew. **1907.** Helen Lyon.

At last we can see the beginning of the end.

June has come, and in a few days the term will come to an end. Some of us are ready for a rest and have finished our work. Others have tried hard, but have not been as successful, and must remain longer in A. Next year all of us will profit by this year's experience and do better and harder work.

How long are a "few minutes"? (Ask the students in studio No. 2 and—then—a gentleman in gray.)

In June pairs will disappear. What a cruel world it is!

Mr. Bartlett, Miss Bailey, Mr. Cross, Mr. George, Mr. Andrew, Miss Hathaway and Mr. Nelson—we students in Class A wish to thank you for your patience and kindness toward us during this year.

Students like to work in the hall. Because there is plenty of air, light, and room?

"What is so rare as a day in June?" A day in May?

Class A says good-by to the Seniors of 1904. May they all be happy and successful in their different careers. Good luck to them!

Miss B—"Oh, I'm so glad, Mr. Cross just accepted my hand."

I wonder if there is anyone, who, during the year, hasn't lost a thumb-tack, or forgotten their locker keys.

Those poor historic ornament books in the Public Library will soon have their much needed rests.

Think of all the sketching we are going to do this summer!

A pleasant vacation to all, and may we come back refreshed and rested, ready for more worlds to conquer next term.

Advice to Public School graduates: When you succeed in obtaining high positions as teachers don't lose examination papers.

We are hard up for animals in A.

Do we remember how we felt during the first of last term? Let us think of that next fall when our successors enter on their three days of trial, and help them.

Classmates, what a pleasant time we have had together, this past year. Of course there have been troubles and trials, but such things do us good. Now we are soon to separate for three months. May we all enjoy our summer, and yet be ready for work again in September. "Au revoir!" but not "good-by!"

Quotations

"Framed in the prodigality of Nature."—Fox.

"Handsome in three hundred pounds."—Fox.

"How sweet a thing it is!"—Martha Webber.

"Help me, Cassius."—Flounderer in perspective.

"It adds a precious seeing to the eye."—Blur-glass.

"Farewell, a long farewell, to all our greatness."—Seniors.

"They make sweet music."—Glee Club.

"He was ever precise."—Cann.

"Loathe the taste of sweetness."—Dried-apple pies.

"The labor we delight in."—Eating.

"To thine own self be true."—Advice to the Graduates.

"Blow, blow, thou winter wind."—Just about now.

"Sweetness long drawn out."—Brown.

"Confidence in conversation has a greater share than wit."—Burton.

"Let the name of this poet be held in reverence."—Cameron.

"The man that blushes is not quite a brute."—Cann.

"For dignity composed and high exploits."—Chamberlin.

"Such stuff as dreams are made of."—Webber.

"I am the very pink of courtesy."—Jackson.

"Industry need not wish."—Wyman.

"Thus if small things with great we may compare."—Price, Grosvenor.

"Clubs cannot part them."—Olson, Pride.

"Let there be gall enough in thy ink; though thou write with a goose pen, no matter."—Ripley.

"No wise man ever wished to be young (er)."—Young.

"Beware of entrance to a quarrel."—Richert.

"No great wit ever existed without a spice of madness."—Cline.

"He draweth the thread of his verbosity finer than the staple of his argument."—Cohen.

"A plague of sighing and grief."—Dunbar.

"Drest in a little brief authority."—Elton.

"Our words have wings, but fly not where we would."—Harlow.

"These are two friends whose lives were undivided."—Flutter-by Bartlett & Co.

"Multitudinous echoes awoke and died in the distance."—From the Portrait Class.

"Conscience doth make cowards of us all"—Except Major's students in H. of E. examination.

"Theirs not to make reply"—When caught by Miss Hathaway.

"This is all as true as it is strange."—Anatomy.

"There is a time when toil must be preferred,
Or joy, by mistimed fondness, is undone."
—Composition Exam.

"Your thief looks
Exactly like the rest,—or better."
—The girls who stole the Glee Club posters.

"A wonderful glory of color."—Some of our "Comps."

"See the wild waste of all-devouring years."—Our Skeleton.

"Disdain and scorn ride in her eyes."—Edna Bisbee.

"Retiring from the popular noise, I seek
This unfrequented spot to find some ease."
—The Sick Room.

"Where order in variety we see,
And where, though all things differ, all agree."
—Our Designs.

"'Tis much he dares."—Ried.

"Drudgery and knowledge are of a kin"—According to Mr. Cross's idea.

"No two on earth in all things can agree."—Johnson and ?

"To-day is sad. In the fair To-be,
Serene and lovely, To-morrow lies."
—Graduation Day.

Sayings

"It's not so much what you say, as how you say it."

Weak and blurry.
A sheet of gray paper.
Students, stop talking.
No gradation.
Poverty-stricken palettes.
So to speak.
Sure.
Isn't it funny?
Kjess (yes).
Dried-apple pies.
Wait on.
Spotty and cut up.
No atmosphere.
Is that clear?
Nasty daubs.
As it were.
For example.
Kolsky done it.
He's all right.
Eh!
Locker number, please?
Let's play.
Locker number, please, it's five minutes past nine.
You don't know how to use your eyes.

Come, come, now, get to work, get to work! Don't stand "lollagaging" round!

Have you used your level?

Students! The bell has rung. Get to your studio as quickly as possible.

Fuss, fuss, fuss! Don't tickle it so!—Such a dirty palette, and so poverty stricken! Child! Don't do that!

How many see that?

Use the slate and pencil if you are poor in proportions. Use the level and plumb line. You can do anything you want to if you only want to bad enough.

Don't worry about your work—you only go backward. Do the best you can, and you will progress; you can't help it.

See with your anatomical eyes. "See through the flesh as through a veil."

"I'm going out into the garden and eat two caterpillars. Two smooth ones and one woolly one."

"You didn't tell me about that, Fie, and you should."

"I'll tell your mother on you."

"That looks like a beehive. I'm going to make some bees flying around." Or is it a large chafing dish to make fudge in?

Walk the streets with your eyes open. Your daily stroll will never fail to have some ideas for you if you will only meet them half way.

CENTER OF VISION just out! Finest number of the year!

"What time is it?"

"Has the bell rung?"

Of whom do the following quotations remind you:—

"Come to me as a last resort!" (Mr. George.)

"How many see this?" (Mr. Andrew.)

"Don't diddle!" (Miss Bailey.)

"At wance!" (R. A.)

"I did the whole thing in fifteen minutes." (Mr. Bartlett.)

"It's coming along nicely." (R. A.)

"What a dirty mess!" (M. B.)

"Your work is all cut up.'" (R. A.)

"Paint with your brains." (M. B.)

"Is this perfectly clear? If not, it ought to be!" (R. A.)

"Students, stop talking!" (M. B.)

"Your locker number, please!" (Mr. Cross.)

"Remember that there are seventy of you, and only one of me!" (V. L. George.)

A School Diary

Progress! We all possess it in a greater or less degree. The greater the need of improvement, the more evident will be the steps of progress.

A year is a long time to the student working day by day. And at its close he looks back over many obstacles—some of which he has surmounted, others over which he fell, losing his courage only to regain it by mighty efforts. What a varied record such a year would show!

The "Real Diary of a Real Boy" stirred me to keep a record of criticisms received during the school year. I knew it would be hard to do, for I could not always say they had been "brite and fair," but often "rany."

So I thought I would cheer the blue days by recording the favorable criticisms in red ink, the rest in blue. (I will say now that a small bottle of red ink has more than lasted the whole year, while the large bottle of blue ink stands empty beside another partially used!)

The first weeks went by. Oh, for a chance to see how the red ink would look. But at last the first chance came: "That's very much nearer." A straw to a drowning man never looked larger or more hopeful.

Proportions! Such a mountain to climb! Character! An eagle's eyesight, and the patience of Job needed. Action! Artistic feeling of the movement and correct drawing.

Drawing! What does not depend on that as a basis? "Any one can learn to draw," you are told, just as a child can be taught the alphabet, and with the letters can make words and sentences to express an idea. But how hard an alphabet for the artist to learn!

Values! Match ribbons exactly. Composition! Study spots. Make a good design, and let it tell the story you wish.

These are some of the letters of an artist's alphabet. And they must be at his command before he can adequately express an idea, no matter how many he may long to give.

Thus the diary marks the progress, and retains helpful suggestions which might otherwise be lost. And when looking over the struggles for mastery of seemingly unsurmountable obstacles, you are grateful to the endless patience of your instructor, and gladly "embalm him in your memory." And you repeat the watchword of a former instructor: "You can do anything you want to—if you only want to bad enough."

And so it goes. A true story, also "to be continued."

—The Spectator.

Instructors

GEORGE H. BARTLETT, Principal.

George H. Bartlett	Arlington
Albert H. Munsell	Chestnut Hill
Edward W. D. Hamilton	5 Brimmer Street, Boston
Ernest L. Major	St. Botolph Studios
Joseph DeCamp	Medford
Anson K. Cross	South Framingham
Richard Andrew	Stratford, West Roxbury
Mercy A. Bailey	23 Grundmann Studios
Vesper L. George	Malden
Laurin H. Martin	Lowell
George Jepson	23 Congreve Street, Roslindale
Cyrus E. Dallin	Arlington
Annie E. Blake	Arlington
Ralph E. Sawyer	South Framingham
Mary G. Batchelor	New Bedford
John L. Frisbie	Everett
Anna M. Hathaway, Curator	Brockton

Directory

Abbott, Alexia L.,	5 Oakland, Roxbury,	B
Allen, Anna Elizabeth,	Turner's Falls, 125 St. Boto!ph,	P S
Allen, Elizabeth C.,	Watertown,	
Allen, Greta,	34 Wales, Dorchester,	Portrait
Allen, Frank L.,	85 Myrtle, Fitchburg,	B
Ames, Edith B.,	121 Village Ave., Dedham,	A
Anthony, Joseph Warren,	17 Churchill Place, Lynn,	A
Arnold, Helen L.,	26 Hermon, Worcester,	A
Aston, Beatrice L.,	44 Oakland, Newton,	P S
Austin, Frances A.,	128 Neponset Ave., Dorchester,	B
Ayres, Irene,	11 Peabody, Boston,	A
Bachelder, Mary S.,	39 Hancock, Boston,	Portrait

Bacon, Ida G.,	State Farm, Bridgewater,	C D
Baker, Samuel Bert,	31 Melrose, Boston,	B
Ball, Francess G.,	162 Lowell Ave., Newtonville,	Design
Barker, Laura,	433 Broadway, Somerville,	Portrait
Barnd, Della P.,	59 Ashland, Melrose Highlands,	B
Barnes, Mildred C.,	377 Main, Waltham,	A
Bartlett, Bertha G.,	Chelmsford Centre,	A
Bartlett, Elizabeth M. P.,	Salisbury,	C
Bassett, Della I.,	Barre,	B
Bates, Louise G.,	99 Brook, Wollaston,	A
Bean, Florence L.,	14 Woodville, Everett,	B
Bemis, Nellie M.,	158 Dale, Dedham,	A
Benson, Annie B.,	North Abington,	B
Berry, Alice H.,	18 Elm, Peabody,	Portrait
Best, Marion W.,	6 Summer, Stoneham,	A
Bickford, Sadie L ,	Lake Pleasant, 544 Massachusetts Ave.,	B
Bigelow, Esther L.,	Cochituate,	A
Bisbee, Edna C.,	Maynard, Franklin-square House,	C D, B
Black, Maude E.,	25 Oakes, Everett,	B
Blair, Diana L.,	8 Purchase, Newburyport,	B
Blake, May S.,	642 Centre, Jamaica Plain,	B
Bliss, Lucia G.,	4 Elm, Jamaica Plain,	B
Bond, Marion F.,	76 Beach, Revere,	B
Bonnar, James K.,	North Adams, 126 St. Botolph,	A
Boody, Jennie E.,	Framingham Normal School,	Portrait
Boorom, Mary E.,	38 Humphreys, Dorchester,	A
Borden, Elma B.,	South Braintree,	A
Breen, Katherine A.,	16 Cook, Charlestown,	B
Breen, Mary E.,	86 South Common, Lynn,	B
Brewster, Deo M.,	Sandown, N. H.,	A
Briggs, Beatrice M.,	Appleton, Atlantic,	W C
Briggs, Ever M.,	South Braintree,	A
Broderick, Robert W.,	4 St. Botolph,	B
Brown, Everett C.,	61 Winthrop, Medford,	Portrait
Brown, Katherine M.,	827 Boylston,	Design
Bryant, Wallace,	9 Exeter,	Crafts
Bulfinch, Florence I.,	40 Beach Ave., Swampscott,	A
Burgess, Amy I.,	126 Ash, Waltham,	A
Burnett, Adeline L.,	26 Prospect, Natick,	C D
Burr, Agnes C.,	707 Washington, Dorchester,	A
Burton, Mary A. L.,	58 Webster, West Newton,	P S

Busby, Annie L. G.,	101 Harvard, Everett,	A
Baltman, Agnes V.,	54 South Broadway, Lawrence,	A
Brown, Elbridge Gerry,	333 Belmont, Brockton,	A
Cameron, Harrie Belle,	12 Rutland Sq., Boston,	D
Cann, Frederick V.,	20 Symonds, Salem,	P S
Carden, Elizabeth Clare,	137 Parker, Lawrence,	A
Carpi, Guido,	104 Grandville Ave., Malden,	B
Carrick, Mary T.,	271 Medford, Somerville,	Crafts
Cauman, Rebecca,	8 Warren Ave., Chelsea,	A
Caverly, Edith L.,	210 Washington Ave., Chelsea,	Crafts
Chamberlin, Fannie L.,	63 Kenwood Ave., Newton Centre,	P S
Chase, Ethel L.,	397 Seaver, Dorchester,	B
Christensen, Olive M.,	Centre Ave., Belmont,	A
Clark, W. Madge,	500 Washington, Norwood,	B
Clark, Jennie C.,	Lexington, Waltham,	B
Cline, Isabel,	Ipswich, 12 Rutland Sq.,	P S
Campbell, Angeline,	43 Florence, Malden,	Saturday
Coggeshall, Edith L.,	473 Beacon, Lowell,	B
Cohen, James,	108 Franklin Ave., Chelsea,	D
Collins, Mary E.,	627 East Third, South Boston,	A
Conant, Marjorie J.,	36 Elton Ave., Watertown,	A
Cook, Laura W.,	9 Irvington,	P G
Coolidge, M. Rosamond,	262 Arlington, Watertown,	B
Coyle, Mary E.,	1 Moscow, Atlantic,	A
Crafts, Dora L.,	27 Appleton,	A
Crerie, Frank L.,	64 Coburn Av., Worcester, 118 Huntington Av.,	B
Crowell, Persis A.,	Wood's Hole,	A
Currier, Clara L.,	15 Gardner, Chelsea,	A
Darling, Harriet L.,	103 Newbury, Boston,	D
Davis, Cora B.,	75 Shepton, New Dorchester,	A
Davis, Mary G. (Mrs.),	93 Gainsboro,	Crafts
Dawson, Jeannette A.,	70 Albion, Somerville,	Crafts
Dearborn, Lillian M.,	103 Upland Road, Quincy,	C
Dix, Martha M.,	293 Fuller, West Newton,	Crafts
Dodge, Mary A.,	New Boston, N. H., 5 Oxford Ter.,	B
Doherty, Elizabeth V.,	55 Partridge Ave., Somerville,	B
Doherty, Gertrude V.,	123 Warwick,	A
Dunbar, Harold C.,	16 Haverhill, Brockton,	Portrait
Dunbar, Pearle M.,	3 Otisfield, Roxbury,	A
Duncan, Helen,	15 Gleason, Dorchester,	A
Dalrymple, Amy F.,	Auditorium Building, Malden,	Design

Dunlea, Annie M.,	133 St. Alphonsus, Roxbury,	
Dunton, Gertrude,	16 Ashford, Allston,	Crafts
Durgin, Helen C.,	Winchendon, Franklin-square House,	C D
Davenport, Mildred M.,	53 Madison, West Medford,	B
Drew, Bessie L.,	74 Walker, Atlantic,	A
Dawson, Margaret R.,	32 Robinson, Somerville,	A
Eastman, Bertha R.,	98 North Ave., Haverhill, Orchard, Belmont,	B
Edwards, Grace V.,	222 West Newton,	A
Elliott, Ethel A.,	Middletown, Conn., 48 Dana, Cambridge,	A
Elton, Frederic G.,	105 King, Dorchester,	C
Emily, A. Harold,	39 Winthrop, Brockton,	B
England, William A.,	Winthrop,	Crafts
Enwright, Flora L.	14 Capen, Medford,	A
Fallon, Mary T.,	66 Rockland, Roxbury,	A
Fancy, Lyman E.,	7 Fletcher Ter., Watertown,	A
Farnum, Royal B.,	21 Walter, Somerville,	C D
Fillebrown, Nannie H.,	Ayer,	A
Fisher, Blanche J.,	27 Mt. Pleasant Ave., Roxbury,	A
Fisher, Esther B.,	15 Aberdeen,	A
Fiske, Mary E.,	79 Myrtle,	
Fox, Edward A.,	318 Metropolitan Ave., Roslindale,	A
Fraser, Grace V.,	16 Porter, Somerville,	B
Frizzell, Joseph A.,	21 Fletcher, Roslindale,	Crafts
Fulton, Anabel,	Mansfield,	P S
Gage, Olive M.,	146 Upton Rd., North Cambridge,	P S
Gillette, William E.,	123 Cross, Somerville,	C
Gilmore, Helen C.,	1479 Beacon, Brookline,	B
Goding, Florence L.,	Sanford, Me., The Dorchester, Dorchester,	A
Goodman, Grace A.,	4 Lewis Park, Roxbury,	A
Gracey, Frank M.,	23 Webster, Somerville,	C
Grant, Rita B.,	10 School, Dorchester,	B
Graves, Etta M.,	1673 Cambridge, Cambridge,	B
Gravestine, Lucille H.,	85 Huntington Ave., Hyde Park,	C D
Gray, Ruth F.,	15 Grasmere, Newton,	B
Greco, Alma M.,	48 Magazine, Cambridge,	D
Greene, Ethel,	21 Langdon Ave., Watertown,	A
Green, Helen G.,	230 Newbury,	C
Grosvener, Louise P.,	Pomfret, Conn., 229 Newbury,	Portrait
Guptill, Madge A.,	48 Dean, Everett,	B
Goodman, Lawrence T. R.,	15 Boylston, Malden,	A
Hackett, Grace E.,	Warren,	Crafts

Haines, Emily L.,	35 St. Botolph,	Crafts
Hall, Maude F.,	East Foxboro,	A
Hallett, Jeannette I.,	27 Ellsworth Ave., Cambridge,	B
Halstead, Frank,	Ballardvale, Box 11,	A
Hamilton, Arthur G.,	61 S, South Boston,	C
Harding, Emily E.,	19 Sacramento, Cambridge,	Crafts
Harlow, Clara Louise,	583 Broadway, Chelsea,	P S
Harney, Mary M.,	56 New Park, Lynn,	A
Harrington, Isabel,	27 Monmouth, East Boston,	B
Harris, Alise O.,	East Bridgewater,	C D
Harvey, Rachel L.,	Highlandville,	A
Hatch, Willis H.,	1530 Dorchester Ave.,	A
Hayman, Lillian L.,	25 Dwight, Brookline,	A
Hayman, Stuart R.,	25 Dwight, Brookline,	Design
Henderson, Mazie I.,	11 Baker Road, Everett,	A
Heselton, William B.,	121 West Concord, Boston, Reading,	B
Higgins, John S.,	38 Linwood, Somerville,	A
Higgins, Willis E.,	780 Huntington Ave.,	C
Hill, Sadie G.,	49 Pembroke, Boston,	A
Hines, Mary B.,	5 Water, Danvers,	B
Hitchcock, Fay M.,	25 Foster, Quincy,	B
Hogeboom, Edward E.,	9 Homes Ave., Dorchester,	A
Hoit, Romaine,	16 Sayward, Dorchester,	B
Holcombe, Elsie,	13 Wildwood, Winchester,	C D
Holden, Maude E.,	61 Cambridge, Lawrence,	A
Hosmer, Florence,	Sudbury,	Portrait
Hosmer, Margaret S.,	24 Park Ave., Malden,	A
Howard, Rosella F.,	132 Brook Ave., Dorchester,	A
Howe, Alma M.,	9 Miller Ave., North Cambridge,	C
Hunter, Mildred,	65 Chestnut, Charlestown,	A
Hurley, Nettie,	Newton Centre,	P S
Howe, Caroline E.,	Oxford,	P G
Heers, Herta M.,	425 State, New Ulm, Minn., 2 Oxford Ter.	P S
Jackson, Ruth C.,	Concord,	P S
Jenkins, Grace A.,	54 Chestnut, Andover,	A
Johnson, Charles E.,	20 Surry, Brighton,	C D, B
Johnson, Evelyn,	93 Village Ave., Dedham,	B
Johnson, Mary Lillian,	354 Walnut Ave., Roxbury,	P S
Johnston, William E.,	14 Friend St. Place, Lynn,	B
Jones, Ethelyn L.,	51 Cherry, West Somerville,	A
Jones, Harriet G.,	24 Florence, Malden,	C

Jones, Lucy M.,	12 Healey, Cambridge,	B
Judkins, Abby V.,	7 Mason, Lynn,	A
Judkins, William L.,	Clinton House, Clinton, 79 St. Botolph,	B
Jackson, Ethel,	442 Washington, Whitman,	B
Kakas, Josephine W.,	54 Brooks, West Medford,	B
Kearney, Isabel M.,	House E, Navy Yard, Charlestown,	A
Kearney, Janet A.,	House E, Navy Yard, Charlestown,	A
Keleher, Grace L.,	7 Corey, Charlestown,	A
Kelley, Agnes C.,	37 Woodward Ave., Roxbury,	A
Kelly, Annie E.,	Merrimac, 124 Pembroke, Boston,	C D
Kendall, Charlotte,	Hotel Greenleaf, Quincy,	Crafts
Kimber, Jean,	441 Washington, Dorchester,	C D
Klar, Walter H.,	121-a Concord, Boston,	B
Knapp, Charles R.,	30 Park, Lawrence, 12 Claremont Park,	B
Kolsky, Joseph,	395 Dudley, Boston,	A
Lancaster, Catherine A.,	33 Prospect, Worcester,	B
Larrabee, Sarah Helen,	106 West Foster, Medford,	B
Lavery, Willard S.,	Corner Railroad and Beacon, Wakefield,	A
Laws, A. Bertha,	283 Belmont, Everett,	P S
Leach, Louis L.,	36 Barnum, Taunton,	A
Leary, Elizabeth M.,	West Upton, 20 Concord Sq., Boston,	A
Lennon, Mary L. C.,	4 Dearborn, Roxbury,	A
Lewis, Charlotte I.,	Westfield, 39 St. Botolph,	A
Lewis, Lena L.,	48 Kidder Ave., West Somerville,	A
Lewis, Sarah E.,	222 West Seldon, Mattapan,	C D
Lincoln, Elizabeth G.,	55 Atherton, Roxbury,	A
Linnell, Edith A.,	Hyannisport,	P S
Locke, Alice G.,	East Lexington,	P S
London, Goldie,	67 Highland, Roxbury,	C D
Long, Georgena L.,	130 Rosseter, Dorchester,	B
Lord, Israel P.,	63 Columbus Ave., Somerville,	Design
Lowrey, Mabel E.,	8 Deven's Road, Swampscott,	D
Lucey, Emily E.,	89 Union Park St.,	A
Lynch, Anna L.,	47 Spencer, Dorchester,	A
Lyon, Helen F.,	392 Broadway, Somerville,	A
Lewis, Lillie,	30 Argyle, Everett,	A
Lyon, Lawrence A.,	250 Cross, Malden,	Portrait
MacCormack, Helen M. P.,	2 Aspen, Roxbury,	A
Mann, Esther S.,	68 Stoughton Ave, Roxbury,	C D
Marceau, Laura M.,	8 Madison, Somerville,	B
Marshall, Frank J.,	12 Newbern, Jamaica Plain,	B

Mathison, Marion L.,	226 Fairmont Ave., Hyde Park,	A
McDonough, Hannah E.,	32 P, South Boston,	C D
McFarlane, Sadie L.,	78 Kirtland, Lynn,	A
McGrath, John F.,	443 Dudley, Roxbury,	A
McSheen, Edward W.,	North Adams, 4 St. Botolph,	C
Mendum, Emeline O.,	22 Woodville, Roxbury,	A
Mentzer, Cora L.,	Hudson, Box 873,	D
Merriam, Lilla A.,	Millbury,	B
Miller, Alexander,	Brighton,	Crafts, D
Miller, Bertha L.,	195 Salem, Malden,	A
Morse, Agnes C.,	99 Washington, Gloucester,	A
Morse, Jessie C.,	106 Berkshire, Cambridge,	A
Morton, Leonora,	480 Boylston,	Portrait
Murphy, Agnes M.,	50 Monument Ave., Charlestown,	A
Murray, Mabel,	117 Bailey, Lawrence,	A
Mabie, Charles H.,	33 Northern Ave.,	A
MacCormack, John G., Jr.	2 Aspen, Roxbury,	A
MacDonald, Marian L.,	118 Salem, Malden,	Saturday
MacIntyre, Mary B.,	Chamberlin Road, Malden,	Saturday
Nadell, Abraham,	38 Stanwood, Dorchester,	A
Nelson, Willard C.,	2 Hillside Ave., Somerville,	P G
Nickerson, Frances L.,	26 Lowell Ave., Newtonville,	P S
Naylor, Walter H.,	16 Chipman, Dorchester,	C
O'Hara, Jennie J.,	20 Mystic Ave., Winchester,	A
Oliver, Albert J.,	96 Tremont, Malden,	D
Olson, Anna S.,	669 Washington, Brookline,	P S
Omey, Gladys,	Brock Ave., New Bedford,	C D
Ourish, Florence,	33 Redford Lane, New Dorchester,	B
Park, Maud H.,	922 Broadway, South Boston,	A
Patrick, Mary L.,	899 Washington, Newtonville,	Crafts
Patten, Grace F.,	Sterling, 40 Berkely.	C D
Payne, Ella P.,	77 Fairfield, Springfield,	B
Peck, Mildred A.,	9 Prospect Hill Ave., Somerville,	A
Perkins, Edith D.,	526 West Park, Dorchester,	B
Perkins, Harley M.,	82 Sewall Ave., Brookline,	A
Perry, Raymond W.,	Harvard, Natick,	B
Perry, William H.,	17 Alice, Lynn,	A
Pew, Lucy C.,	449 Massachusetts Ave., Gloucester,	A
Phelps, Lillian A.,	253 Commonwealth Ave.,	B
Phelps, Marie F.,	687 Boylston,	A
Phillips, Lillian A.	56 Bow, Woburn,	P A

Phillips, Mabel E.,	15 May, Dorchester,	P G
Pierce, Birney S.,	25 Englewood Ave., Worcester, 23 Upton,	G
Pinkham, M. Grace,	4 Columbus Square,	B
Pond, Helen M.,	159 Crest Ave., Beachmont,	Design
Pope, Ethel N.,	45 Julian, Roxbury,	Design
Porter, Walter H.,	Mansfield,	C
Power, M. Louise,	56 Day, Jamaica Plain,	A
Pratt, Florence S.,	122 West Spruce, Milford,	C D
Pratt, Harry E.,	125 Hall, North Adams, 126 St. Botolph,	A
Price, William A.,	121 Concord, Boston, East Pittsburg, Pa.,	Portrait
Pride, Janet S.,	47 Brookford, Roxbury,	P S
Peck, Anne V.,	R. R., St. Johnsbury, Vt., 114 Huntington Ave.,	A
Quimby, Edith M.,	106 Richmond, Dorchester,	B
Rand, Adeline E.,	127 Francis,	B
Randel, Andreas,	23 Rockford, Roxbury,	A
Read, Marie T.,	66 Monadnock, Dorchester,	A
Reese, Anthony B.,	2 Raeburn Terrace, Newton Highlands,	A
Richards, Harriet P.,	9 Holden, Danvers,	B
Richardson, Eva H.,	Orrington, Me., 26 Upton,	B
Richardson, Margaret F.,	61 Myrtle, East Somerville,	B
Richert, Charles H.,	82 Jerome, West Medford,	Portrait
Richmond, Florence A.,	101 Boston Ave., West Medford,	Crafts
Ried, Frederick W.,	51 Copeland, Roxbury,	B
Ripley, Grace W.,	1247 Commonwealth Ave., Allston,	D
Ritchie, Frederick N.,	764 Broadway, South Boston,	A
Robinson, Edith B.,	Chilson Ave., Mansfield,	P G
Rogers, Anne F.,	8 Prospect Court, Gloucester,	C D
Rogers, Margaret,	12 Whitman, Dorchester,	Crafts
Rose, Edith,	86 Arlington, Brighton,	P G
Runels, Bertha,	133 Princeton, Lowell,	A
Russell, A. Blanche,	55 Pleasant, Marlboro,	P G
Ryan, Susie L.,	39 Hall, Waltham,	A
Rockwell, Jassimine,	Hartford, Conn., 133 Hemenway,	B
Rogers, Annie L.,	86 South, Jamaica Plain,	A
Sanger, Bessie J.,	61 Pinckney,	Crafts
Sawyer, Julia F.,	Spencer,	A
Scott, May L.,	1077 River, West Fitchburg, 13 Follen,	B
Seaborn, Mary E.,	3 Arundel Park, Ashmont,	C D
Seeley, George H.,	Stockbridge,	B
Sellon, Sally R. D.,	21 Corbet, Dorchester,	C D
Shackley, Flora M.,	3 Hall Place, Quincy,	C

Sharp, Dorothy,	Nantucket, Norfolk House, Roxbury,	B
Shaw, Bertha E.,	36 Beacon Hill Ave., Lynn,	A
Shepard, Edith M.,	228 Townsend, Roxbury,	A
Shepard, Everdine R.,	Phillips, Me.,	A
Simmons, Kate B ,	34 South Central Ave., Wollaston,	B
Skinner, May C.,	West Upton,	B
Smith, Anna R.,	22 Pearl, Chicopee, 70 Montgomery,	A
Smith, Elsie K.,	416 Marlborough,	B
Smith, Harriet F.,	435 Pleasant, Worcester,	P G
Smith, H. Mildred,	Newton Upper Falls,	B
Smith, Ida V.,	107 Brookline Ave.,	Portrait
Soper, Mabel B.,	147 Lexington, Waltham,	C
Southwick, Louise H.,	48 Kent, Brookline,	A
Spear, Florence H.,	159 Chestnut Ave., Jamaica Plain,	A
Spofford, Mabelle,	Danvers,	B
Sprague, Ruthella L. J.,	25 Dartmouth,	A
Stack, Grace H.,	50 Angell,	C D
Starkey, Helen M.,	161 Elm, West Somerville,	A
Stebbins, Roland S.,	367 Central, Auburndale,	A
Stiles, Walter N.,	Middleton,	A
Strangman, Edna F.,	14 Temple, Mattapan,	P S
Stratton, Jennie F.,	68 Warrenton,	Portrait
Stuart, Ellen J.,	St. Andrews, N. B.,	A
Sullivan, Grace A.,	78 Tremont, Charlestown,	C D
Swift, Mabel,	12 Proctor, Roslindale,	A
Soule, Mary E.,	198 West Emerson, Melrose,	A
Sharpe, Frances E.,	Randolph,	A
Taft, Bertha M.,	19 Follen,	B
Tarbell, Dora W.,	70 Jefferson, Newton,	P G
Taylor, Lucy D.,	85 Rockview, Jamaica Plain,	A
Taylor, William,	35 Prospect, Worcester, 23 Upton,	B
Thayer, Harold S.,	North Easton,	C
Thompson, Edna,	Norfolk,	B
Thorndike, Chester L.,	Holden, 6 Cleveland, Roxbury,	A
Tyng, Griswold,	Reading,	B
Van Slyke, Resse L.,	240 Riverside Ave., Medford,	A
Victorson, Florence,	17 Munroe, Roxbury,	D
Walsh, Rosemary,	421 Meridian, East Boston,	A
Watson, Ernest,	Monson,	B
Watson, Lee M.,	Randolph,	C
Webb, Louise M.,	94 Wendell, Cambridge,	A
Webber, Martha C.,	525 Park, Dorchester,	P S

Weston, Rachel,	Fryeburg, Me., 14 Worcester,	B
Wetmore, Nina I. C.,	152 Thornton, Roxbury, 266 St. Botolph,	A
Whipple, Augusta,	15 Northey, Salem,	D
White, Katherine R.,	321 Hanover,	B
White, Mabel E.,	14 Montgomery Ave., Somerville,	B
Whiting, Lillian,	5 Oakland, Jamaica Plain,	P G
Whitney, Elise C.,	168 Lexington, Waltham,	A
Whittier, Amy R ,	State Normal School, Lowell,	Crafts
Whittier, Edithe H.,	28 Marion Road, Watertown,	A
Williams, Herman W.,	202 West Brookline,	P G
Williams, Nora L.,	14 Burbank,	B
Wilson, Anna M.,	535 Beacon, Lowell, 39 St. Botolph,	C D
Wing, Albert B.,	230 Broadway, Somerville,	C
Winter, Alvan J.,	Millbury,	A
Winslow, Bertha M.,	16 Mildred, Lynn,	B
Woodbury, Karl H.,	Holliston,	C
Woodbury, Nettie N.,	26 Fountain,	A
Wright, Elizabeth P.,	Greenwood Ave., Waltham,	A
Wyeth, Helen E.,	1791 Massachusetts Ave., North Cambridge,	D
Wyman, Louise E.,	605 Main, Woburn,	P S
Young, Alice M.,	49 Newport, Dorchester,	P S

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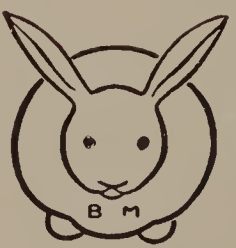
Bunkio  Matsuki

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